

MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 24.]

SATURDAY, JUNE 12, 1858.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.

Third Night of Luisa Miller.

THIS EVENING (Saturday, June 12), will be repeated (for the third time) Verdi's highly successful opera,

LUISA MILLER.

The Count Walter ..	..	Signor Violetti.
Rodolfo .. .. .	..	Signor Giuglini.
Wurm .. .. .	..	Signor Castelli.
Miller .. .. .	..	Sig. Benevenuto.
Frederica .. ..	..	Madame Alboni.
Luisa .. .. .	..	Mdlle. Piccolomini.

To conclude with the admired new ballet by M. Massot, entitled LA REINE DES SONGES: with Mdlle. Marie Taglioni.

A limited number of boxes have been reserved for the public, price 21s. and 31s. 6d. each, which may be had at the box-office at the theatre.

HER MAJESTY'S THEATRE.—

First Night of Lucrezia Borgia.

On Thursday next, June 17 (it being a subscription night, in lieu of Tuesday, July 20), will be revived Donizetti's admired opera, LUCREZIA BORGIA. Lucrezia, Madame Titiens; Maffie Orsini, Madame Alboni; Duke Alfonso, Signor Belletti; Gennaro, Signor Giuglini. To conclude with a favourite Ballet. Application to be made at the box-office at the theatre.

ROYAL ITALIAN OPERA, COVENT-GARDEN, NEW THEATRE.

First Night of Fra Diavolo.

THIS EVENING (Saturday, June 12), will be performed (for the first time in the new theatre) Auber's opera,

FRA DIAVOLO.

Zerlina .. .. .	..	Madame Bosie.
Lady Alceash ..	..	Mdlle. Marai.
Il Marchese ..	..	Signor Gardoni.
Lorenzo .. .. .	..	Sig. Neri-Baraldi.
Matteo .. .. .	..	Signor Polonini.
Beppo .. .. .	..	Signor Tagliafico.
Giacomo .. .. .	..	M. Zelger.
Lord Alceash ..	..	Signor Ronconi.

Conductor, Mr. COSTA.

La Saltarella, in the third act, will be danced by Mdlle. Zina and M. Desplaces.

Application for boxes, stalls, and pit tickets to be made at the box-office of the theatre, under the portico in Bow-street; and at the principal music-sellers and librarians.

In consequence of the numerous inquiries, it is respectfully announced that Meyerbeer's grand opera, LES HUGUENOTS will be given on Thursday next, June 17, it being the last time but two that it can be performed this season. Principal characters by Madame Grisi, Mdlle. Marai, Mdlle. Didiee, Signor Polonini, M. Zelger, Signor Tagliafico, and Signor Mario.

To ORGANISTS and Organ Students.

A London Organist is in want of an ASSISTANT, who will receive lessons and a small stipend in exchange for duties. Apply, by letter, to D.B., care of Binery and Co., 408, Oxford-street.

CRYSTAL PALACE CONCERTS.—

The FOURTH of the SERIES of CONCERTS of VOCAL and INSTRUMENTAL MUSIC will take place in the New Orchestra, in the Centre Transept, on FRIDAY next, June 18th.

Vocalists:—

MADAME CLARA NOVELLO.

(Her first appearance at these Concerts.)

MADAME VIARDOT GARCIA.

MR. SIMS REEVES.

and

HERR FISCHER.

The Band will be largely increased by a number of the leading instrumentalists.

Conductor . . . MR. MANNS.

Doors open at 12, Concert to commence at 3. Admission by the ordinary Guinea Season Ticket, or by Day Ticket at 5s. Children under 12, half-price; reserved stalls, 2s. 6d. extra. These may be secured at the Crystal Palace, or at the Office, No. 2, Exeter Hall. The programme will be duly announced.

The Company's Wind Band will play on the Slopes of the Park, from 6 o'clock till sunset.

CRYSTAL PALACE.

The GREAT SUMMER SHOW OF FLOWERS and FRUIT will be held on WEDNESDAY next, the 16th June. The complete success which attended the new arrangements of the Show of the 22nd May, aided by the extra attraction of the unrivalled collection of Orange Trees, now in full blossom, will render Wednesday next the Great Fete of the season. The First Grand Display for this Season of the Great Fountains, Cascades, Water-Temples, and Waterfalls will take place at 4.30. The Thirteen Interior Fountains, with several additional Fountains, erected for the occasion, will be displayed. Varied Musical Performances will take place during the day. The Wind Band of the Company performing in the pleasantest localities in the grounds (now in the highest state of perfection), from 6 o'clock until dark, thus forming throughout the day an unequalled promenade of the most varied and agreeable character. Doors open at 12 o'clock. Admission by season ticket, One Guinea; or by day ticket, 7s. 6d.; children under 12, 3s. 6d.; which, to save inconvenience, should be secured beforehand, at the Crystal Palace; at 2, Exeter Hall; or of the usual Agents to the Company.

The Show will be continued on Thursday, 17th June. Admission, Half-a-Crown.

CRYSTAL PALACE.—The First Display

this Season of the GREAT FOUNTAINS will be on the occasion of the Great Summer Flower Show, on WEDNESDAY next. Doors open at 12. Fountains at 4.30.

THE MISSES McALPINE'S

ANNUAL CONCERT will take place at the Hanover-square Rooms, on Monday Evening next, the 14th of June, to commence at Half-past Eight, under the immediate patronage of Her Grace Margaret Duchess of Somerset, the Marchioness of Abercorn, the Countess of Harrowby, their Excellencies the Ambassadors of Turkey and of Persia, the Lord Panmure, K.T., G.C.B., the Rajah of Saravak (Sir James Brooke), General Sir F. Williams of Kara, Bart., &c. &c. General Sir H. Storks, K.C.B., &c. &c., John Lee, Esq., LL.D., of Hartwell Park, &c. &c. Artists:—Madame Gassier, Mdlle. Sedlatzek, Miss Manning, Miss B. Williams, Miss McAlpine, Miss Margaret McAlpine, Messrs Reichardt, R. Deck, A. Irving, Lidel, and Jansa. Conductors, Signor F. Schira, Herr W. Ganz, and L. Williams. Stalls, 10s. 6d.; non do, 7s.; to be had of the Misses McAlpine, 26, Alfred-terrace, Queen's-road, Bayswater, and at the music warehouses.

Miss DOLBY & Mr. Lindsay SLOPER's

THIRD and LAST CONCERT of CHAMBER MUSIC will take place at Willis's Rooms, on Monday evening, June 14, at half-past 8 o'clock, when they will be assisted by Messrs. Sims Reeves, Sainton, Paque, Francesco Berger, and Benedict. Tickets, half-a-guinea each, may be had at the principal music warehouses; of Miss Dolby, 2, Hinde-street, Manchester-square; and of Mr. Lindsay Sloper, 70, Cambridge-terrace, Hyde-park.

RUBENSTEIN, Joachim, and Molique;

Maurer, Deichmann, V. Collins, and Blagrove, will perform at MR. BENEDICT'S ANNUAL MORNING CONCERT on Monday, June 21, together with all the leading Vocalists of Her Majesty's Theatre. The full programme is now ready. Early application for the few remaining boxes and stalls, is respectfully solicited, at the principal libraries and music warehouses; the box-office of Her Majesty's Theatre; and at Mr. Benedict's residence, 2, Manchester-square.

ST. MARTIN'S HALL.

VOCAL and INSTRUMENTAL MUSIC, without orchestral accompaniment, performed under the direction of Mr. JOHN HULLAH. Wednesday evening, June 16th, 1858, to commence at 8 o'clock precisely. Principal performers—Miss Banks, Miss Fanny Rowland, Mdlle. Maria De Villar, Miss Palmer, Miss Carrodus, Mr. W. Evans, Mr. Santley, Pianoforte, Miss Freeth; Organ, Mr. Hopkins. The Chorus will consist of the Members of Mr. Hullah's First Upper Singing School. Tickets and programmes may be had at St. Martin's Hall, and of the principal music-sellers. Stalls, 5s.; Galleries, 2s. 6d.; area, 1s.

BY COMMAND OF THE QUEEN.—

The GRAND CONCERT for the BENEFIT of the ROYAL ACADEMY of MUSIC, which Her Majesty has graciously signified her intention of honouring with her presence, will take place in St. James's Hall, on Wednesday evening, June 23.

The performance will be supported by the members, vocal and instrumental, of the Royal Academy of Music, and by the most distinguished artists in the country. Vocal performers:—Madame Novello, Mdlle. Titiens, Miss Louisa Pyne, Madame Rulersdorf, Madame Weiss, Miss Messent, Miss Dolby, Miss Palmer, and Madame Viardot; Mr. Sims Reeves, Signor Giuglini, Mr. Harrison, Mr. Allen, Herr Reichardt, Signor Belletti, Mr. Weiss, Mr. Allan Irving, Mr. F. Bodda. Under the direction of Mr. Costa, assisted by C. Lucas, the conductor of the Royal Academy Concerts. Principal violin—M. Sainton and Mr. Blagrove, R.A.M.

The programme of the concert will be shortly published. For tickets (to be procured only by vouchers from the ladies patronesses), for the area of the hall, in which Her Majesty will be seated, price two guineas. Tickets for the remainder of the hall, to be procured at the Royal Academy of Music, and at all the principal music-sellers, at the price of one guinea.

HERR CARL DEICHMANN'S MORN-

ING CONCERT will take place at Willis's Rooms, King-street, St. James's, on Monday, June 14, at 8 o'clock precisely, under the immediate patronage of their Royal Highnesses the Duchess of Cambridge and the Princess Mary Adelaide. Artists—Clara Novello, Reichardt, Rubenstein, Deichmann, Ries, Webb, Paque, and George Russell. Reserved seats, 10s. 6d. each; tickets, 7s. each; to be obtained of Herr Deichmann, 13, Dorchester-place, Blandford-square, N.W.; Messrs. Schott and Co., 150, Regent-street; and all the principal music-sellers.



Musical Announcements.

(Continued.)

HERR L. JANSÄ begs to announce that his **ANNUAL MORNING CONCERT** will take place at the Hanover-square Rooms, on Monday next, June 14, to commence at half-past 2 o'clock, assisted by the following eminent artists:—Madame Borchardt, Miss Lascelles, and Miss Goddard; Herr Joachim, M. Sainton, Signor Piatti, M. Remusset, Mr. Gwynar, and Herr Deck. Leader, Mr. Willy. Conductor, Mr. Mellon. Tickets, 7s.; reserved seats, 10s. 6d., may be obtained at Herr Jansä's, 10, Mornington-crescent, Camden-town.

MR. CHARLES HALLÉ

begs respectfully to announce that he will give a series of **THREE CLASSICAL CHAMBER MUSIC CONCERTS**, at Willis's Rooms, King-street, St. James's, on Thursdays, June 17, 24, and July 5, commencing at 3 o'clock, when he will be assisted by Herr Joachim, M. Sainton, Signor Piatti, and other eminent artists. Subscription tickets for the series, one guinea each; and single tickets, half-a-guinea each, to be had at Cramer and Beale's, 201, Regent-street; R. Olivieri's, 19, Old Bond-street; at all the principal music-sellers; and from Mr. Hallé, 22, Chesham-place, Belgrave-square.

Programme of First Concert, June 17.—Executants:—Herr Joachim, Signor Piatti, and Mr. Chas. Hallé. Trio in E major, Haydn; Sonata, pianoforte, in G minor, op. 84, Clementi; Grand Sonata, piano and violin, in A minor, dedicated to Kreutzer, Beethoven; Stueke im Volkstone, piano and violoncello, Schumann; Præambulum, Louré, and Gavotte in E, violin, S. Bach; Trio in E flat, op. 70, No. 2, Beethoven.

MISS LAURA BAXTER

Will have the honour to give a **GRAND EVENING CONCERT** of Vocal and Instrumental Music at the Queen's Concert Rooms, Hanover-square, on Thursday, 17th June, 1858, to commence at Eight o'clock. Under the immediate patronage of the Right Hon. the Earl of Mount Edgumbe and the Countess of Mount Edgumbe.

Artists:—Madame Persiani, Madame Weiss, Miss Matilda Baxter (of the Royal Academy of Music, her first appearance), and Miss Laura Baxter; Mr. Sims Reeves, Signor Piatti, Mr. Henry Blagrove, Mr. Weiss, and Mr. Richardson. The Vocal Association, conducted by M. Benedict.

On this occasion Miss Laura Baxter will sing: aria, "Voi che sapete," *Le Nozze di Figaro* (Mozart); aria, "Nobil Signor," *Les Huguenots* (Meyerbeer); grand duett, "Fiero incontro," *Il Tancrède* (Rossini), with Madame Persiani; and Sir Henry Bishop's celebrated English ballad, "Home, sweet home" (Bishop).

Conductors:—Mr. Benedict, Mr. George Loder, and Mr. George Lake.

Reserved seats, Half-a-guinea each; unreserved seats, seven shillings each, or four for one guinea. To be had of Miss Laura Baxter, 7a, Milton-street, Dorset-square, or of the principal music publishers and libraries.

MR. BENEDICT'S ANNUAL MORNING CONCERT, under the immediate patronage of Her Most Gracious Majesty the Queen, His Royal Highness the Prince Consort, Her Royal Highness the Duchess of Kent, and Her Royal Highness the Duchess of Cambridge, will take place at Her Majesty's Theatre on Monday, June 15th, on the same grand scale of former years. Particulars and Tickets may be had at Mr. Benedict's residence, 2, Manchester-square, and at the principal libraries and music arcouses.

CONCERT AGENCY, &c., &c.

Mr. VAN PRAAG tenders his thanks to his patrons and friends for the liberal encouragement he has for some time received, and trusts in future to merit the same. He continues his Agency for Concerts, *Matinee, Soirées, Balls, &c.* at Mr. Bretell's, Anglo-Saxon Printing-office, 25, Rupert-street, Haymarket, where letters addressed to him will be duly attended to.

THE LEVIATHAN PLATFORM

AT HIGHBURY BARN IS NOW OPEN.

Admission, One Shilling—before 7 o'clock, Sixpence.

Conductor, — MR. GRATTAN COOKE.

M.O. MR. J. BLAND.

Open on Sundays by Refreshment Ticket, 6d.

AT HORTON CLARIDGE ALLISON'S

MATINEE MUSICALE (under the immediate patronage of Her Grace the Duchess of Sutherland and the Right Hon. the Earl of Westmoreland), on Wednesday, June 16, 1858, at Willis's Rooms, St. James's, commencing at half-past 2 o'clock precisely, the following artists will appear:—Mrs. Frances Taylor, the Misses Mascal, and Miss Ramsford. Instrumentalists:—Flute, Mr. Richardson; violin, Mr. Isaac, R.A.M.; harp, Mr. John Cheshire, R.A.M.; grand pianoforte, H. C. Allison, aged 10 years, who, in addition to Mozart's concerto in C, with full orchestra and other works, will play two pieces composed by himself. Director of the orchestra, Mr. Lovell Phillips. Leader, Mr. Watson. Tickets, 5s.; reserved seats, 7s. 6d. each; of H. C. Allison, 143, Marylebone-road, N.W.; and of the principal music-sellers.

Musical Publications.

ESTABLISHED 1853.

MUSIC ENGRAVED AND PRINTED, at greatly reduced prices, and estimates given, by A. WILSON, 24, Barclay-street, Somers-town, London, N.W.

NEW ITALIAN OPERAS,

Arranged as FANTASIAS for the PIANOFORTE—viz, Verdi's *Luisa Miller*, by W. Kuhe; Flotow's *Martha*, W. Kuhe; Auber's *Fra Diavolo*, W. Kuhe; Verdi's *Simon Boccanegra*, J. Rummel; and Flotow's *Martha*, by J. Rummel; also Auber's *Fra Diavolo* Solos and Duets, by W. H. Calcott.

London: Published by R. MILLS and SONS, 140, New Bond-street.

"BIRD OF THE SKY."—New Song,

By REGALDI, 13, Margaret-street, Cavendish-square. Post-free, 2s. Published by CRAMER, BEALE, and Co., Regent-street.

Just published, price 6s.,

THE PEOPLE IN CHURCH.

Their Rights and Duties in connection with the Poetry and Music of the "Book of Common Prayer." By JOSIAH PITTMAN, Chapel-master to the Honourable Society of Lincoln's Inn. London: BELL and DALDY, 186, Fleet-street.

Miscellaneous.

HOLLOWAY'S OINTMENT & PILLS

do not belong to any especial and exclusive class of remedies. They seem to comprehend the finest remedial properties of all the great specifics. Thus, the Ointment, in cases of eruptive diseases, appears not only to remove the external inflammation, but to sink deep into the recesses of the system, putting out, to the last spark, the fires of fever, invigorating the circulation, and purifying the fluids which course through the fleshy fibre, the glands, and the skin. In most cases the operation of the Ointment is, we are informed, materially assisted by an occasional dose of the Pills. Sold by all medicine vendors throughout the world, and at Professor Holloway's Establishments, 254, Strand, London.

Musical Instruments.

To Proprietors of Music Saloons, Casinos, &c.

To be SOLD, a good FINGER and BARREL ORGAN, containing six stops, and eight barrels, with a self-acting machine to supply the wind and work the barrels. The music set on the barrels are overtures, dances, and hymn tunes. To view the same, apply to the Clerk of the Works, Norbury Booth Hall, Knutsford; and for further information, to Kirtland & Jardine, organ-builders, Manchester.

R. W. CHAPMAN,

ORGAN METAL PIPE MANUFACTURER

(from London),

MONKATE, YORK.

Price List sent on application.

SECOND-HAND ORGANS for SALE.

MESSRS. FORSTER AND ANDREWS, Organ-builders, Hull, have several SECOND-HAND CHURCH and CHAMBER ORGANS for SALE, in thorough repair. Price and particulars forwarded on application.

FORSTER AND ANDREWS,
Organ-builders, Hull.

An ORGAN FOR SALE—2 Manuals,

CC to F, containing 18 stops, including 2 doubles, a great and swell, enclosed in a painted gothic case, and gilt front; in first-rate condition, and the instrument quite as good as any new one. Price £150. Another ORGAN, 1 manual, GG to F, 8 stops, with 7 stops through to GG, solid oak case, and gilt speaking front; warranted. Price £90. Further particulars upon application to MR. BRINDLEY, organ-builder, Sheffield.

THE IMPROVED HARMONIUM.—

MR. W. E. EVANS, inventor of the English Harmonium (Exhibited in London in 1844), calls attention to the Improvements he has lately made in this instrument. The subjoined Testimonial from Professor Bennett is one of the many he has received from eminent Professors:—

15, Russell-place, Fitzroy-square,

March 8th, 1858.

DEAR SIR,—I have the greatest pleasure in giving my opinion upon your Improved Harmonium. The instrument you left with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me entirely in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of instrument, from its monotonous character, but which you have now completely removed.

I am, dear Sir,

Yours very truly,

WILLIAM STERNDALE BENNETT.

Mr. W. E. Evans, Sheffield.

To the Music Trade and Profession.—

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gange, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

Exhibitions, &c.

The LEVIATHAN, lying off Deptford.

This STEAM SHIP will be OPEN for INSPECTION daily, from 10 a.m. to 5 p.m. up to, and including Saturday, the 20th instant. Tickets, 2s. 6d. each, may be obtained on board the ship; of Mr. W. R. Sams, 1, St. James's-street; or at the Offices of the Eastern Steam Navigation Company, 13, Gresham-street.

JOHN YATES, Secretary.

N.B. The Greenwich steamers leave Hungerford, London-bridge, and intermediate stations, every 20 minutes throughout the day, and call alongside the ship, to embark and disembark visitors, at the usual fares.—June 6, 1858.

MR. ALBERT SMITH

has the honour to announce that MONT BLANC is OPEN for the SEASON. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entracte. The second part is entirely devoted to Naples and the adjacent points of interest.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

Zoological Gardens, Regent's Park.

The above GARDENS are OPEN daily, during the season, from 10 a.m. to 5 p.m. on all days, and on Mondays, 6d.

NOTICES, &c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of any newsvenders in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.
Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

The City agent for the *Musical Gazette* is Mr. J. A. Turner, 19, Poultry. The West-End agent is Mr. Hammond, 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

THE MUSICAL GAZETTE

SATURDAY, JUNE 12, 1858.

THE attendance at the second Italian opera concert yesterday at the Crystal Palace was an apparent improvement on the first of the series, which took place a fortnight previous, but we do not think that these entertainments are regarded with popular favour, or that they will form an item of any consequence in the Company's revenue, which is the more to be regretted, since the expenses attending such concerts must be very great. We have heard that Mr. Gye has a constant interest in the speculation, in other words, that he is a participator in the profits accruing from each concert, which makes the matter still worse. If the results of the past two seasons have been satisfactory in this particular, and if the present speculation promises success, what on earth can the Crystal Palace directors be about to make it a partnership concern? If, on the other hand, the expense of engaging such a band and such a company of singers is so great, and there is not a fair excess of receipts over expenditure, why enter at all upon such hazardous schemes? The fact of these concerts not appearing in the original programme for the present season, is sufficient evidence that the matter had been discussed by the board, and that the Italian opera concerts had been rejected *pro tem*. It would now appear that Mr. Gye has some extraordinary hold upon the Crystal Palace directors, when after the formal issue of a prospectus such an important item as a series of these entertainments can be slipped in without difficulty.

The advantages offered to those who have invested in season tickets is very great. It may be seen by the advertisements that season ticket holders have the *entrée* to all these concerts on payment of half-a-guinea. This makes the admission to the Crystal Palace for the whole year, without reserve, only a guinea and a-half, and with this no one can find fault, but we doubt if low prices in such a case are any object. The old prices might have been maintained, and a very much larger proportion of paying visitors to each separate concert have been secured by the adoption of a broad and liberal course of proceeding. The engagement of Mr. Gye's Italian opera company is a one-sided and short-sighted piece of business. Has Mr. Lumley no one worth hearing in his *troupe*? It would be but a straightforward and honourable rivalry if the talented singers of Her Majesty's Theatre were to appear on the alternate Fridays, and if the Crystal Palace visitors are to be treated with operatic singers, they ought to be allowed to hear four of the greatest that can be found—Titieni, Alboni, Giuglini, and Belletti. Such an arrangement would not interfere with the miscellaneous special fortnightly concert under the direction of Mr. Manns, since the Saturday is still open, and such a concert might be given every week if deemed advisable. As regards the general management of the Crystal

Palace, there is, as we have before stated, a marked improvement. The publication of the arrangements for each week is a simple yet highly important proceeding. Intending visitors now know at what hours the fountains play, when the bands can be heard, and when and how the pianoforte and organ are to be performed upon. This last is very necessary, since two organists are at present advertised of widely different degrees of merit. A casual visitor would naturally repair to the centre transept to hear the Great Handel Festival organ, if he were uncertain as to the player, in the hope of hearing its powers developed, but now that the names of the performers are published, and he finds that Mr. Jas. Coward is the manipulator, he would be sure to avoid the very unartistic exhibition of that gentleman, and would devote his spare half-hour to listening to the legitimate playing of Mr. Hallett Sheppard on the milder instrument of Messrs. Bevington.

The advertising of names is of the more importance, since it must not be taken for granted that everything is of the first class at the Crystal Palace. It is a very great building, and several things are done there on a very grand scale, but there is some peculiar policy about its management which presents the public with some worn-out operatic singers occasionally, and organists that can't play.

The getting to and fro requires facilitation. The timetable of the trains has been entirely changed, and they do not appear to run so frequently as heretofore, so that matters are rather worse in this respect. For the exceeding convenience of visitors, we would suggest that a card or slip of paper, giving the times of departure from London and the Crystal Palace, be provided with each railway ticket.



Her Majesty attended the representation of *Il Barbiere di Siviglia* at the Royal Italian Opera on Saturday last.

Metropolitan.

PHILHARMONIC SOCIETY.

The fifth concert took place on Monday last, at the Hanover-square Rooms as usual, and was very numerous attended. The following was the programme:—

Sinfonia in C	.. .. .	Mozart.
Aria, "When this scene of trouble closes" (<i>Calvary</i>), Madame Clara Novello	.. .. .	Spohr.
Overture, <i>Melusina</i>	.. .. .	Mendelssohn.
Concert-stück, Herr Rubinstein	.. .. .	Weber.
Sinfonia in C minor	.. .. .	Beethoven.
Aria, "Deh vieni non tardar," Madame Clara Novello (<i>Le Nozze di Figaro</i>)	.. .. .	Mozart.
Solos, pianoforte, Herr Rubinstein:—		
a. Nocturne	.. .. .	Field.
b. Lied ohne Worte	.. .. .	Mendelssohn.
c. Gigue	.. .. .	Mozart.
d. March from the Ruins of Athens	.. .. .	Beethoven.
Overture, <i>Anacreon</i>	.. .. .	Cherubini.

The symphonies were finely played under the direction of Professor Bennett, who seems to gain favour as an orchestral conductor both with the subscribers and the public. The fanciful overture of Mendelssohn, in which the wind instruments have as much as they can manage, was also well, but not so unexceptionably played. Herr Rubinstein's version of Weber's *Concertstück* was fast and unsatisfactory. Herr Rubinstein appears to be a fast young man. His exhibitions in the second part of the concert were more satisfactory, but he is a decidedly impetuous person, and his playing, unless he devote himself to the cultiva-

tion of musical chastity, will always create astonishment rather than give pleasure.

Madame Novello, always a welcome vocalist, and especially in the music of Mozart, had to repeat the *aria* from *Figaro*.

VOCAL ASSOCIATION.

The fifth concert, and last but one of the season, took place on Wednesday evening at St. James's Hall, and was more numerously attended than any of its predecessors,—a fortunate circumstance for the Society, but unfortunate for the audience themselves, the temperature of the room being sufficiently high to create canine insanity. What with the prodigious heat, and the giddiness produced by the view of countless fans (for folks fanned furiously) and the transposition of the various pieces in the programme (for there was a perfect game of leap-frog in this particular), we were compelled to retreat at about half-past 10, but we can talk about two-thirds of the pieces.

First there was Bornitansky's beautiful "Sanctus," followed by a brace of part-songs by Mrs. Bartholomew, neither of which we had the pleasure of hearing. To digress for a moment, we may remark that the Vocal Association and the New Philharmonic appear to have made up their minds to let people know as little as possible about what they are going to perform, since we have never seen either programme or book of words previous to the night of any of their concerts. In the height of a London season it is exceedingly difficult to be present at the commencement of every concert, though, if one knew of a special piece being performed early, an effort might be made to attend in time for hearing it. Such an effort we would gladly have made on this occasion in order to hear Mrs. Bartholomew's part-songs, especially as they were written for the Vocal Association, but we were not aware that the very first pieces in the programme would be so attractive, and we did not arrive until (to the best of our belief) they had been perpetrated. We entered to the opening strains of a *duo* for pianoforte and violin, by Schubert, which was gloriously performed by Herr Rubinstein and Joachim. Who the audience thought was the composer, is a question which still continues to amuse the speculative. The programme at the commencement of the book of words said that the fast Russian and the grand young German (the epithets are our own) would play a sonata by *Bach*, but did not specify *what* sonata; while amongst the words it was stated that they would play a sonata by *Beethoven*. Considering that the worthy subscribers and visitors to the Vocal Association were informed in one place that *Bach* would be interpreted, in another that *Beethoven* would be developed, while the artists actually played a composition by *Schubert*, instead of one by either of the announced authors, we are inclined to the opinion that excess of caloric had produced a little human lymphaticism in some quarters. The *duo* was moreover out of its place, since it was *Madame Rudersdorff's* turn to sing "*Tacea la notte*."

The fourth piece in the second part was now brought forward. It was Mozart's "Parto" from *La Clemenza di Tito*, the clarinet *obbligato* to which was played to perfection by Mr. Lazarus, and the song fairly rendered by *Madame Rudersdorff*, with the exception of a little shrieking, and a failure in the way of *cadenza*. Then came a part-song, "The three roses," also transplanted from the second part, which is not worthy of being included in the repertoire of the Vocal or any other Association. We now jumped into the first part to hear Herr Rubinstein play No. 7 of *Kemmenoi Ostrou* and a *valse de concert* of his own composition. Here we were much at fault, feeling at a total loss how to construe "*Kemmenoi Ostrou*," and not being guided in any way towards an interpretation of the magic words by the character of the music. The *valse de concert* we can speak more positively about; it was nonsense. A piece of music destitute of rhythm or distinctness cannot justly be termed a *valse*, whether *de concert*, *de salon*, or *de anywhere*, and such was the nature of Herr Rubinstein's *valse de concert*; as a specimen of digital agility, flying about the pianoforte, and darting at remote keys with the same convulsive suddenness and success with which pigeons aim at peas or fowls at grain, it was commendable, but honest praise cannot farther be bestowed. We were now carried farther back into the first part and introduced to Miss Messent and Miss Dolby, who sang Rossini's "*Ebben per mia memoria*" (*La Gazza Ladra*) delightfully, though we must remark that the accelerating of the tempo, in the middle of the final ensemble strain, is neither

warranted nor effective. The ladies were most warmly received, and were loudly applauded at the conclusion of the duet. A leap towards the close of the first part of the programme, brought us to Herr Joachim's wonderful execution of Tartini's "diabolical" *scena* for the violin, which was interrupted mid way by the breaking of a string, *Madame Lemmens* coming to the rescue and singing very fluently Hummel's *Tyrolienne*, "*Carina*," with variations, while it was being replaced. On the conclusion of Hummel's piece, Herr Joachim returned to the orchestra amidst loud applause and resumed his solo, with which the audience were highly delighted. Kücken's "*Come, Dorothy*," and Spohr's "*Bird and maiden*" brought us to the close of the first part. The *sforzandos* were fearfully exaggerated in the part-song, and its rendering was generally coarse. Spohr's lovely song, done by Miss Messent and Mr. Lazarus, was one of the best things we heard.

Out of part 2, we heard Miss Dolby sing Haydn's "Spirit song" in her usual style of excellence, Miss Messent "The minstrel boy" with great effect, and the Vocal Association "The blue bell of Scotland" with much more delicacy and truthfulness of intonation than any other pieces of theirs during the evening.

We are opposed altogether to the system of charging the audiences at concerts for books of words, which ought indubitably to be included in the price paid for admission, but when the books, which are supposed to contain the latest arrangement of the programme, are actually incorrect, and have the pieces so misplaced as to perplex the visitors, it becomes a positive injustice.

At the sixth and last concert, on the 30th inst., Mendelssohn's *Lobgeang* is to be repeated, and Herr Joachim is to conduct an overture (of his own composition) to Henry IV.

ANNIVERSARY MEETING OF THE CHARITY CHILDREN AT ST. PAUL'S CATHEDRAL.

On the 3rd inst. this exceedingly impressive and interesting ceremony took place in St. Paul's Cathedral, being the 76th anniversary held in that building. The children numbered on this occasion about 4000, and there must have been at least 15,000 visitors present. The usual choral service was performed by the choir, Mr. Goss, assisted by Mr. G. Cooper, presiding at the organ, and the children joining in the *Glorias*. The youthful choristers also joined in the "Hallelujah" chorus from *The Messiah*, Handel's Coronation Anthem, "*Zadok the priest*," and the 100th, 104th, and 113th Psalms, singing with great precision under the direction of Mr. Bates, the customary conductor at these festivals. An impressive sermon was preached by the Lord Bishop of Salisbury, and £577 were collected at the doors.

CRYSTAL PALACE.

An excellent miscellaneous concert was given yesterday week, at which appeared *Madame Viardot Garcia*, *Madame Lemmens*, Herr Pischek, and Herr Reichardt, the Vocal Association, and the stringed and wind bands of the Crystal Palace Company. The singing of *Madame Viardot* was of course the great feature, and she might have been allotted more frequent place in the programme, to the great satisfaction of the audience. She only appeared twice, first in Rossini's "*Pensa alla patria*," from *L'Italiani*, and next in the duet "*Dunque io son*," from *Il Barbiere*, with Herr Pischek. To *Madame Lemmens* was assigned no larger amount of vocal exertion, she being only called upon to sing the final rondo, "*Oh what tender joy*," from *Balfé's Bohemian Girl*, and a duet, with the other Teutonic gentleman, from *Donizetti's Roberto Devereux*. Herren Pischek and Reichardt sang a song each, and the Vocal Association gave some part-songs with very good effect. Benedict's overture to *The Crusaders* was performed by the orchestra, under the composer's direction, and the overture to *L'Etoile du Nord*, Ries's *festival overture*, and Meyerbeer's second *Marche des flambeaux*, were well played by the united bands, conducted by Mr. Manns.

The second Opera Concert took place yesterday, and was a decided improvement both in point of attendance, and also in respect to the music performed. In a place of such large dimensions, it is curious to remark how the different voices travel. *Madame Bosio*, *Mdlle. Didiée*, and *Signor Neri-Baraldi's* voices are heard to great advantage, and they appear to use very little effort; while *Madame Grisi*, *Mdlle. Parepa*, *Signor Mario*, and

Signor Gardoni are oftentimes inaudible. We have heard the opinion expressed, that soprano voices travel best in the Crystal Palace—we do not, however, find it to be by any means a general rule. In the chorus, the sopranos are by far less powerful than the tenors, and the altos than the bass: the effect is in consequence very bad. The tenors are by no means a brilliant lot of voices, and they preponderate hugely.

The following was the programme:

Part I.

Overture, <i>Ruler of the Spirits</i>	Weber.
Aria, "Alma Soave" (<i>Maria di Rohan</i>), Signor Neri-Baraldi	Donizetti.
Duo, "Crudel perche" (<i>Le Nozze di Figaro</i>), Mdlle. Marai and Signor Graziani	Mozart.
Aria, "Tu che accendi" (<i>Il Tancredi</i>), Madame Didiée	Rossini.
Part-song, "O hills, O vales," by the Chorus	Mendelssohn.
Trio, "Dell capitano alla salute" (<i>Fra Diavolo</i>), Signori Gardoni, Tagliafico, and Zelger	Auber.
Aria, "Oh mio Fernando" (<i>La Favorita</i>), Madame Grisi	Donizetti.
Grand Finale, "Mi Manca la voce" (<i>Moisé</i>), Madame Bosio, Marai, Didiée, Signor Gardoni, Neri Baraldi, Soldi, Tagliafico, Polonini, Zelger, and chorus	Rossini.

Part II.

Overture, <i>La Gazza Ladra</i>	Rossini.
Romanza, "Di Provenza" (<i>La Traviata</i>), Signor Graziani	Verdi.
Aria, "Cara Nome" (<i>Rigoletto</i>), Madame Bosio	Verdi.
Serenade Com'è Gentil (<i>Don Pasquale</i>), Signor Mario and chorus	Donizetti.
Duo, "Della mosa" (<i>Le Prophète</i>), Mdlle. Marai and Didiée	Meyerbeer.
Aria, "Oh luce di quest Anima" (<i>Linda</i>), Mdlle. Parepa	Donizetti.
Finale, "Maffeo Orsini" (<i>Lucrezia Borgia</i>), Madame Grisi, Didiée, Signor Neri-Baraldi, Soldi, Pierini, Rossi, Polonini, Zelger, and chorus	Donizetti.

Conductor, Mr. Costa.

The encores were "Caro nome," from *Rigoletto*, admirably sung by Madame Bosio, "Com, è gentil," by Signor Mario and chorus, and "Di Provenza," by Signor Graziani. To our mind, however, the pieces best sung were "Di tanti palpiti," by Madame Didiée, and "Alma soave," by Signor Neri-Baraldi. The two overtures were played to perfection. Members of choral bodies would do well to study the effect of *forte* from *crescendo* and *diminuendo*, as produced by an excellent orchestra. The choral portion of the programme was correctly rendered, but the parts being so unequally balanced, an agreeable and effective performance was not to be expected. The opera chorus no doubt is very effective on the stage for which they are engaged, but the requirements of the stage and concert-room are different. Chorus singers obtain engagements for the opera from the fact of their knowing a certain number of operas, and the oldest are therefore the most useful; but in a concert-room, where chorus singers are allowed to sing from music, good readers, with young and fresh voices, should be obtained; and, if it is worth while to have part-songs at all, the opera chorus cannot certainly be considered the best exponents thereof, especially if we are to take the part-song "O hills, O vales," as a specimen. It was perfectly correct as regards time and precision, but very unsatisfactory in respect to tone and expression. We have always been advocates for the Crystal Palace management producing the best talent in every department, and we may be considered to be stepping out of our way in pointing out defects unperceived by the public generally. So much attention, however, is now being given to the production of choral works, that it cannot long escape the perception of the public, that, if a chorus is advertised as an attraction to these concerts, it should be the best to be obtained; and we maintain (with all due regard to its merits as an opera-chorus) Mr. Gye's is not the best for the concert-room.

SACRED HARMONIC SOCIETY.

Mr. Costa's *Eliz* was performed for the only time this season, on Friday last, and drew, as usual, an audience which crowded Exeter Hall. The principal vocalists were Madame Clara Novello,

Miss Dolby, Mr. Sims Reeves, Mr. Montem Smith, Mr. Weiss, and Mr. Thomas. The part of *Eliz*, written for Formes, gains in point of expression by being entrusted to Mr. Weiss, though the music is altogether too low to admit of that gentleman's voice appearing to advantage. Mr. Reeves was spirited and energetic as ever in the great "War" song, and Miss Dolby exquisitely chaste and simple in the "Evening Prayer."

We are rather surprised to find that this was the last concert of the present season, but are in hopes that before many years are over our heads this will be the time for the conclusion of the London season generally. Operas, concerts, *soirées*, and theatres, in such weather, are enough to spifflicate any one who can appreciate "gentle gales."

MISS MESSENT'S AND MR. BRINLEY RICHARDS' CONCERT.—This took place at Hanover-square, yesterday se'nnight, to a crowded room. Miss Messent belongs to a class of vocalists, whose eclipse or disappearance from the musical hemisphere would be felt more than that of many of greater reputation and more lofty pretensions. England has always had, and still possesses the finest and the most numerous race of ballad-singers in Europe. Without speculating too deeply on the causes of this, it may be partly owing to the domestic habits of the people: the primitive ballad (sung without accompaniment) seems formed for the domestic hearth. To this cause may be added our national love and extensive study of Handel, whose noble and severe simplicity must have largely contributed to form the species of excellence justly claimed for the English vocalist. Be this as it may, the fact is indisputable. Haydn acknowledged it in his deep admiration of Mrs. Billington, at that time the finest, perhaps the only efficient interpreter in Europe of his own and Handel's music; the greatest authorities of the present day, and, among them, Spohr and Mendelssohn, have borne willing testimony to the same thing.

Among our native celebrities of this kind, who that has ever listened, for example, to the exquisite vocalising—the musical breathing of Miss Poole,* but must feel that her death or disappearance would leave a dark spot on the musical hemisphere—give a wound to his musical affections, that many a foreign artist would lack the power to inflict?

Miss Messent holds her way among the best of her time-honoured class, and her benefit is commonly one of the fullest of the season. The engagements on the present occasion were Madame Viardot Garcia, Messrs. Sims Reeves, Santley, Allan Irving, and the Vocal Association—Miss Arabella Goddard, Herr Deichmann, and M. Pague. After Mendelssohn's part-song, "The hunter's farewell," had been sung rather indifferently by the Vocal Association, and Beethoven's sonata in A flat (Op. 26) had been played by Mr. Brinley Richards, Miss Messent stepped on to the platform and delivered Bellini's cavatina "Qui la voce." She gave the song, if not with the airy brilliancy of the Italians, with the good taste and correctness which are natural to her. But the achievement for which the audience most thanked her, was a new song of Mr. Hullah's, "The wind is fair—good bye," composed expressly for her. The song, which has a clear and graceful melody, is written in Mr. Hullah's best style, and the applause and encore which she obtained for it, were equally unequivocal and well merited. The success achieved for a composition of real merit by a popular vocalist, becomes a bond of union between both parties concerned—a green spot in the memory of each, and a contrast to the gnawing jealousy of artists of each other. Her other solo was a pretty ballad of Mr. Brinley Richards', "The pilgrim's rest." Madame Viardot and Mr. Sims Reeves sang each twice, and being self-effulgent luminaries of the first magnitude, they want none of the reflected light of criticism. Mr. Santley was encored in a song, and Mr. Allan Irving was applauded in Verdi's "Dag! immortali." The instrumental attraction of the evening was Mendelssohn's *allegro brillante* (Op. 92) for four hands, played by Miss Arabella Goddard, and Mr. Brinley Richards; after which achievement the fair Arabella decamped without giving the audience a solo, thereby committing the unpardonable sin of stimulating the desires of the audience without satisfying them. The appearance

* Among the talented foreign artists sojourning in England, Madame Grisi is one who has borne testimony to our fair country-woman's unrivalled excellence in this style of singing. The fact deserves record as equally honourable to both parties.

of Herr Deichmann with his violin, is always a sign for a hearty welcome. His contribution to the selection was Lafont's fantasia from *Masaniello*. The other chief instrumental feature was Chopin's "*Polonaise brillante*," by Mr. Brinley Richards and M. Paque.

MISS LEFFLER'S CONCERT, ST. JAMES'S HALL.—This young lady gave her first concert on Monday evening, and provided a monster programme of forty-six pieces; however, as this was her first essay at concert giving, let us hope she will profit by the experience she must have gained on the occasion. The first part of the programme was gone through with but few omissions; the second part was a complete confusion and alteration of pieces and places. This is much to be regretted, as with a portion of the talent she had at her disposal a concert of agreeable length and excellent quality might have been obtained. On appearing to sing a new song by Samuel Lover, "Eastward, ho!" she was exceedingly well received by the audience. In this song (the first few bars, by the bye, having a most amusing resemblance to the burden of "The Ratcatcher's Daughter") and also in the duett with Mr. Santley, "Bella imago," she displayed a fine contralto voice, and with study and attention she may attain great excellence, but at present expression and animation are entirely lost sight of: she was to sing two songs later in the evening, but from the great length of the concert we were deprived the pleasure of hearing them. Miss Dolby contributed two very uninteresting songs—"The rainy day" by Balfe, and "The three fishers" by Hullah—but she sang them admirably. Mrs. Weiss sang "Vedrai carino," and took part with Mr. Tennant and Mr. Weiss in the time-honoured "Magic wove scarf" (ineffectively rendered) and Curschman's "L'addio," with Miss Leffler and Mr. Sims Reeves. Miss Banks sang "Tell me, my heart," and Miss Messent "Ernani involami." A very feeble version of "Ah fors'è lui" was given by Miss Spiller: the music is quite beyond her power at present—she is wanting in both the brilliancy and decision requisite for *bravura* singing. Encores were forced on Mr. Sims Reeves for his two songs, "Rose of morn" and "Phoebe, dearest," both being rendered in his best style. Mr. George Perren also obtained a genuine encore for an aria, "Ah si, ben mio," from *Troatore*, which he sang with very excellent taste and expression. Miss St. Clair, Miss Ellen Lyon, Miss H. Rothschild, Messrs. Weiss, Santley, T. Young, Tennant, Lawler, Millard, G. Genge, &c., took part in the concert. We ought not to omit that Mr. T. Young was encored in a song by Blewitt, "The hazel bower,"—his chaste style of singing being much admired. Miss Goddard afforded much gratification by playing two short solos, "Robin Adair," by Wallace, and Thalberg's "Home, sweet home." Two new (?) compositions, "Maying" and "Banish, oh maiden," were sung by the Quartett Glee Union, and the Hanover Glee Union executed two German party-songs and Hatton's "Tar's song," in the most spiritless style. These gentlemen, ten in number, seem to aim at singing so *piano* that we almost wonder that they take the trouble to sing at all; however *piano* a passage should be given, *tone* should not be entirely excluded. Some portions of the "War song" were whispered, and the "Hurrahs" the faintest we ever heard. In the "Tar's song," rapidity seemed to be their object—the vigorous heartiness of the "Jolly Jack Tar" being entirely ignored. Mr. Viotti Collins showed extraordinary power of stopping in tune in a violin solo by Paganini, "La clochette." Messrs. F. Mori, F. Berger, and J. C. Calcott were conductors.

MR. ALLAN IRVING'S MORNING CONCERT, HANOVER-SQUARE.—This room was filled with a fashionable audience on Tuesday morning last, on the occasion of Mr. Allan Irving's concert, showing the estimation in which that gentleman is held by his patrons, pupils, and friends, and a very agreeable entertainment was offered, with which they appeared highly pleased. The artists engaged were, Madame Rudersdorff, Miss Messent, Madame De Bernardi, and Miss Louisa Vinning; Mr. Sims Reeves, Mr. George Perren, and Mr. Allan Irving; instrumentalists: piano, Signor Andreoli; harp, Miss Chatterton. Conductors, Messrs. Randegger, Campana, and Frank Mori. The pieces calling for especial remark, where all was excellent, were "Vedrai carino," by Miss Louisa Vinning; "Come into the garden, Maud," by Mr. Sims Reeves; "Ah si, ben mio," by Mr. George Perren; and "Ah non avea più lagrime," by Mr. Allan Irving. These were given with great effect and good taste by the various singers. A quartett, of a lively and piquant character, called "L'Allegria," by Signor Randegger, was sung

by Madame Rudersdorff, Madame De Bernardi, Messrs. G. Perren, and Allan Irving, in a style that we are not often favoured with at morning concerts. The perfect rendering of this piece must have been satisfactory in the highest degree to the composer. We are not admirers of Mr. Randegger's music; there is generally a want of melodic phrasing in it, and a too great straining after effect, which startles but does not please. The liveliness of this quartett, however, made it agreeable, and the audience applauded it warmly. A youthful pianist, Mdlle. D'Herbil, played a *nocturne* of Dohler's in the place of a violin solo put down for M. Réményi; she possesses a nice touch, and phrases with much elegance. "May time is coming," a light and pretty song, by Frank Mori, received full justice from the singing of Miss Louisa Vinning and the hands of the audience.

MADAME HENRIE AND MISS STEVENSON'S CONCERT.—These ladies, the former a vocalist, the latter a pianist, and both comparatively new to the public, took a benefit on Thursday evening at the Hanover-square Rooms. Madame Henrie, of whom we have already had occasion to speak, has a voice of great compass and considerable sweetness, though it is by no means under the control of the fair artist, her intonation being frequently faulty. She evidently sings somewhat timidly, and, for this reason, we would recommend her, for the present, to confine herself to music of the simplest kind. Thus, although the selection of Gluck's "Che farò" was creditable to her taste, she was hardly equal to its proper dramatic reading, but for Benedict's graceful and popular song, "By the sad sea waves," she obtained a well-deserved encore, and, except that she took it a thought too slowly, gave it musical breath as melodious as we ever heard it combined withal. Madame Guerrabella, a lady whom we do not remember ever to have encountered before, and who is, we understand, a sister of Madame Henrie, sang a cavatina of Pacini's. She has a soprano voice of good compass, though somewhat hard and metallic in quality, and she vocalizes with great fluency and effect. The "Scena ed aria" from Spohr's *Faust* is an exceedingly fine one. Mdlle. de Villar, who sang it, has a fine voice, but is quite unequal to the adequate delivery of so trying a *scena*. (By the way, Mdlle. de Villar, why not call yourself Miss Villar? for, as Charles Dickens said on a somewhat similar occasion, if ever plain *John Bull* was written on a girl's face or heard in her lingo, you are that person, nor have you any more reason to be ashamed of the soil that gave you birth, than the said soil has to be ashamed of you.) The Misses McAlpine sang a couple of duetts. Ever since the success of the two Misses Williams, both of whom are now anchored in the (we trust happy) haven of wedlock and maternity, syrens go forth inseparable, like the Siamese twins. Since the above, we have had the Misses Brougham (real twins), the Misses Mascall, and the Misses McAlpine. Mr. Geo. Perren was encored in Verdi's "Ah si, ben mio." Mr. Regaldi was well received in a somewhat indifferent "romanza" of Donizetti's, from *La Favorita*. Mozart's *trio* in G was capitally given by Miss Stevenson, Herren Louis Ries and Lidel. There was a flute solo by Herr Behm, a fantasia on the violin by Herr Louis Ries, and last, although not least, Beethoven's moonlight sonata, by Miss Stevenson. This completed the first part of the concert.

The second part, which opened propitiously with Oberthur's *trio* in F minor, for violin, violoncello, and harp—the composer presiding at the last-mentioned instrument—was near foundering for want of a conductor. Mr. Benedict and Herr Ganz, the advertised accompanists, had vanished, and M. Schmelzer, who had to sing the second song in the second part, volunteered to go in search of such a functionary. Whether the audience suffered additional loss by the evaporation of M. Schmelzer, we are not in a position to say, not having ever had the pleasure of hearing the gentleman chant; but certainly he did not return, and his song was lost to the auditory. Miss Stevenson was forced to accompany the remainder of the pieces, and M. Schmelzer's place in the *Rigoletto* quartett, which concluded the concert, was occupied by a volunteer. Whether the assistance of this well-meaning personage was of questionable value, or whether the other vocalists were disconcerted at the absence of their promised accompanist and *basso*, we cannot tell, but Verdi's quartett was all to pieces in no time, and it formed anything but a brilliant *finale* to the concert. Mr. Millard was announced to sing, but a printed apology informed us that he had just sailed for a foreign clime. Some of the vocalists at this entertainment appeared to be in high favour with the composers. For Madame Henrie was

written (by Miss Stevenson) "The kiss at love's beginning," an innocent ditty, but with a repetition of the words "How delicious" that bordered on the ridiculous. For M^{me}. Guerrabella was written a trashy "Tyrolienne" by Michotte; and for the Misses M^{rs}. Alpine a duett by Schira, of very little better character. The "kiss" was encored. The room was well filled.

M^{lle}. CAROLINE VALENTIN'S *matinée musicale* took place at the Hanover-square Rooms on Thursday morning last, she being assisted on that occasion by M^{lle}. Maria de Villar, Mons. Jules Lefort, and Herr Deck; Herr Oberthur, harp, Herr Jansa, violin, and Mons. Paque, violoncello. M^{lle}. Valentine took part in Beethoven's trio in D. op. 70, with Herr Jansa and Mons. Paque. She also played Prudent's "Les nymphes de la mer," Handel's "Harmonious Blacksmith," an "Impromptu" by Chopin, and a Mazurka by Fumagalli. She possesses a clear and delicate touch, refinement of style, and renders her music with intelligence, and was particularly successful in "Les nymphes de la mer" and "The Harmonious Blacksmith." If M^{lle}. de Villar, who has a voice of great beauty, would sing the latter part of the *scena* from *Der Freyschutz* with more spirit, we should be better pleased. She and some other young singers should take a lesson from Madame Rudersdorff in this respect. Soprano *scena* require brilliant and energetic execution as well as a good *cantabile* style to render them thoroughly effective, and we are afraid this is not sufficiently kept in view by rising vocalists. The little French songs sung by Mons. Jules Lefort may be very good, but we are unable to detect their peculiar merit, save that they are the means of introducing so accomplished a singer to the audience. Herr Deck gave Schubert's "Wanderer" in capital style, and joined M^{lle}. de Villar in singing "La ci darem,"—this, by the bye, was substituted for Spohr's duett from *Faust*, which is better suited to the concert-room than Mozart's. It is much to be regretted that these changes are not avoided. Herr Oberthur played two harp solos of his own composition, "La Sylphide" and "La Cascade." A fantasia for the violoncello, on airs from *Traviata*, arranged by M. Paque, was effectively rendered by that gentleman. Herr Jansa's violin solo did not seem much to the taste of the audience. It was a rambling composition of his own—why did he not look out something better? There surely can be no lack of violin solos, and we should hope he can play something else beside "Jansa." Herr Wilhelm Ganz conducted.

ROYAL BOTANIC SOCIETY.—The annual exhibition of American plants under the auspices of this society took place on Monday in the Regent's-park Gardens. The collection (that of Mr. John Waterer, of Bagshot,) was displayed under a large marquee, and the plants being in full flower, the exhibition was very brilliant and interesting. The society's gardens were very well attended, and the two leading household cavalry bands performed during the afternoon. The company remained in the grounds until a late hour.

SIGNOR NAPPI gave a *matinée musicale* on Monday. Vocalists, Miss Ransford and Miss Friedel. M. Depret, Mr. Aspa, and Signor Nappi. Instrumentalists, Herr Schulthes, Herr Liedel, and Signor Giulio Regondi. At the piano, Signor Li Calsi.

KENSINGTON.—A *fête musicale* and fancy fair were held at Campden House on Tuesday and Wednesday last. There was vocal and instrumental music by the Band of the Grenadier Guards, the Italian Band, the Orpheus Glee Union, &c. We have heard that the proceeds were to be devoted to the paying off of a debt incurred by the erection of an organ in one of the Kensington churches.

MISS LIZZIE MOORE.—A young lady of the above name made her first appearance in public at her concert at St. Martin's Hall on Wednesday. She was assisted by Miss Louisa Pyne, Mrs. Henry Barnby, M^{lle}. Rudersdorff, Miss Susan Goddard, and Miss Marian Prescott; Messrs. Henry Barnby, Regaldi, E. Murray, and Trust. The *beneficiaire* is a soprano vocalist, with a voice of some power, in the high notes especially; her intonation rather dubious, probably from nervousness. She sang Donizetti's "Come innocente" with tolerable expression, also Wallace's "Scenes that are brightest." Miss Louisa Pyne enraptured the auditory with a glorious delivery of "Casta diva," which was irresistibly encored. In the second part she sang Benedict's "Skylark," and was again encored, and gave the "Last rose of Summer." Mrs. Henry Barnby, a lady with a voice of the greatest purity and power rendered Dr. Arne's fine old English song, "The soldier tird," with great brilliancy.

Mr. H. Barnby gave Keller's "Exile" and "Rage, thou angry storm," with proper expression and energy. Mr. Regaldi sang "The Rose of Allandale," a ballad worn threadbare; and "In terra ci divisero" of Donizetti. Miss Susan Goddard played with spirit a fantasia, composer unknown. Two glees and a quartett from *Rigoletto* were also performed. Herr Lidel was announced but did not appear. Herr Wilhelm Ganz accompanied with good taste and skill throughout.

The following is the return of admissions to the Crystal Palace for six days, from June 4 to 10:—

			Admission on Payment.	Season Tickets.	Total.
Friday	June 4	(5s.)	.. 1,050	3,078	4,128
Saturday	" 5	(2s. 6d.)	.. 1,432	1,009	2,441
Monday	" 7	(1s.)	.. 4,758	644	5,402
Tuesday	" 8	..	.. 6,362	793	7,155
Wednesday	" 9	..	.. 4,328	741	5,069
Thursday	" 10	..	.. 4,626	744	5,370
			22,556	7,009	29,565

MR. TRUST'S HARP MATINEES.

Mr. Trust has recently given three *matinées*, in which harp music formed a conspicuous feature, at his residence, and has been honoured with a goodly amount of patronage. At the second of these, the first week in May, he was aided by Miss Marie Salzmänn, Mr. Day, Mr. Mann, Mr. Pratten, and Messrs. Garrett, and by the vocalists Miss Prescott and Mr. Lyall.

The last *matinée* took place on Wednesday week and the rooms were filled with ladies, a circumstance which would account for the freedom from the "encore nuisance" which was enjoyed. Truly, there were three gentlemen, but what were they amongst so many? By the bye, is it not strange that feminine folk, who are so naturally and generally demonstrative in ordinary society, should be so quiet on these musical occasions when their raptures would be most encouraging to the artists who minister to their amusement! An important feature at this *matinée* to admirers of the harp was Alvars's grand *concerto* for that instrument, which was exceedingly well played by Mr. Trust with orchestral accompaniments. There was also a *duo* by Kalkbrenner for pianoforte and harp, with accompaniment for flute, violin, and violoncello, the executants being Mr. Master, and Miss L. Viola Trust, Herr Schmidt, and Mr. Webb, a romance by Oberthur for clarinet and harp, played by Mr. Lazarus and Mr. Trust, a *nocturne* by Bochs for oboe and harp, played by Mr. Nicholson and that gentleman, and a *duo* for harp and pianoforte, the composition of Oberthur. This selection was most judicious. Miss Marie Salzmänn, a pianist of great promise, whose performances have been more than once favourably mentioned in this journal, played Mendelssohn's *andante* and *rondo* remarkably well, and from memory. The vocalists were Miss E. Gresham, Miss Marian Prescott, and Mr. Montem Smith. The young lady is, we believe, a pupil of Mr. Benedict, and shows signs already of doing her master great credit, though her voice was a little too much for the room, and she consequently did not appear to the greatest advantage. Miss Prescott gave a pleasing version of "Scenes that are brightest," and Mr. Montem Smith sang "Near to thee" (Meyerbeer) with violoncello *obbligato*. The violoncellist, Mr. Walter Pettitt, also played a solo by Piatti. In addition to the various ways abovementioned in which the harp was combined with other instruments, there was a *duo* for harps, played by Mr. and Miss Trust.

Opera.

HER MAJESTY'S THEATRE.—On Tuesday Verdi's *Luisa Miller* was produced. This opera is but little known in England. Indeed, the acquaintance that has been formed with its music may be said to be confined to the tenor aria, "Quando le sere," which Mr. Sims Reeves and Mr. Charles Braham have rendered comparatively popular, and any familiarity with the plot must be ascribed to a perusal of Schiller's *Kraft und Liebe*, upon which the opera is really based, though the plan of the dramatist is by

no means strictly adhered to. We found the following "argument" prefixed to our *libretto*, and we give the same *verbatim* for the behoof of our readers:—

LUIA, the daughter of Miller (a retired old soldier), is ardently attached to and beloved by Rodolfo (the son of Count Walter), who has concealed his real name and rank from her and her father, and visits them incognito, as the peasant Carlo. Her father has a presentiment that evil will result from their attachment, and his misgivings are confirmed on being informed by Wurm (the count's confidant and seneschal), that Carlo is no other than Rodolfo, his master's son. Wurm is himself in love with Luisa, and had, some months before, obtained her father's consent to his marrying her, providing he could also secure that of the daughter. At this juncture, the Duchess Frederica (Count Walter's niece) arrives at the castle: she had been brought up there with Rodolfo, and had from childhood cherished a warm affection for him, but, having been compelled by her father to marry the Duke d'Ostheim, they had not seen each other for some years. The Duke, however, having died, she is now a widow, and, on the invitation of Count Walter, who had, unknown to Rodolfo, made proposals of marriage to her on his son's part, she arrives at the castle expecting their immediate union. The Count having, in the interim, been informed by Wurm of his son's love for Luisa, resolves to break off their intimacy, and insists on his immediately paying court to the Duchess. Rodolfo reveals to her the fact that his heart is devoted to another; and also discloses his real name and position to Luisa and her father. The Count interrupts this interview between the lovers, and, enraged at his son's persistence in preferring a union with Luisa, calls in the guard, and is about to consign her and her father to prison, when he is, for the moment, deterred and appalled by Rodolfo's threatening to reveal a dreadful secret which had by chance become known to him; viz.—that the Count, aided by Wurm, had assassinated his predecessor, in order to obtain possession of his title and estates.

Luisa's father having been afterwards seized and imprisoned, she, to save his life, consents, at the instigation of Wurm, to write a letter, as if addressed to himself, in which she states that she had never really loved Rodolfo, but only encouraged him on account of his rank and fortune, of which she was always aware, and finally offering to fly with Wurm that very night. This letter, as the Count and his confidant had artfully arranged, is made to fall into the hands of Rodolfo, who, driven to madness by the supposed heartlessness and treachery of the woman he adores, consents to marry the Duchess, and ultimately resolves to kill both Luisa and himself.

Luisa has also determined to put an end to her existence, but, overcome by the entreaties of her father, she repents her design, and they agree to leave that part of the country for ever. Rodolfo enters, in the absence of Miller, and, after, extracting from Luisa's own lips the avowal that she did write the letter, he pours poison into a cup: she unwittingly offers it to him to quench his thirst, and afterwards, at his request, tastes it herself; and both their lives are sacrificed. She had sworn to Wurm that she would never reveal the fact of the moral durand under which she had written the letter, but feeling herself released from her oath by fast approaching death, confesses the truth to Rodolfo, who, in his last moments, kills Wurm, and both lovers die in the presence of their horror-stricken parents.

The cast was strong. *Luisa*, Mdle. Piccolomini; *La Duchessa*, Madame Albani; *Rodolfo*, Signor Giuglini; *Miller*, Signor Benvenuto; *Walter*, Signor Vialetti; and *Wurm*, Signor Mercuriali; minor parts being filled by Mdle. Gramaglia and Signor Castelli. The performance was on the whole admirable. Mdle. Piccolomini has ample scope for powerful acting of a domestic nature, of which she takes good advantage, and Luisa Miller will be reckoned as one of her successful representations, along with Maria, Norina, Violetta, Zerlina, and Susanna, (not Lucia). There are three phases of love—if we may so express ourselves—to be depicted. In the first act, as may be seen by the above argument, she is the simple, loving, confiding, village maiden, with little or nothing to engage her thoughts but her love for her faithful swain; in the second her filial affection is put to the test, and severe is the struggle between her feelings of love and constancy towards her betrothed, and the dutiful affection she bears towards her father. In the third act, remorse and despair have their terrible development, relieved only by the delight with which the broken-hearted girl makes known the circumstances

under which her contract with the villain Wurm was made. This is one of the finest (if not the finest) points in Mdle. Piccolomini's acting. She is kneeling, on hearing the castle clock, and is told by her lover that it is their last hour,—he knowingly, and she unwittingly, having drunk from a poisoned cup. She has a fixed look, partly vacant, partly resigned, but on being reminded by Rodolfo of the immediate approach of death, her face becomes literally radiant, and she springs to her feet and rushes to her lover, exclaiming that death breaks all bonds, and that she may therefore divulge the secret, which, but for her prescience of certain dissolution, would have been kept within her breast. As a piece of histrionism this scene is a triumph, and is the more wonderful as Mdle. Piccolomini's stature is decidedly against the development of any strong or tragic passion. In such a scene as this the extraordinary and absorbing impression which she produces, is a testimony to the greatness of her acting, and when one thinks for a moment of the slight coquettish figure which has been flitting about joyously in the earlier portions of the work, one is really stricken with astonishment at the versatility of so young an artist. The sensation of the approach of death, in this third act, is depicted by Mdle. Piccolomini with the most thrilling effect, and there is a newness about it that will enchain the attention of any admirer of acting. In *La Traviata* her death is almost happy, the last act being occupied with her restoration to her lover, and the expression of bright plans for the future; it at least takes place in the midst of dreams of earthly happiness. In *Luisa Miller* a vacant horror takes the place of these fond imaginings, and though the drama is little more than domestic, there is an extraordinary and grand air about its termination.

There are other fine points in the young *prima donna's* acting, amongst which we may specify the scene in the second act, where she first refuses to write the letter dictated by Wurm, which is in reality a simple expression of "virtuous indignation," but managed with that freedom from exaggeration which characterizes all the efforts of this artist.

The vocal honours of the first act belonged unquestionably to Albani, who experienced a tremendous reception, and who, instead of singing the duett with Rodolfo which occurs in the score, introduced a song from Verdi's *Oberto di San Bonifacio*, a wretched composition, but sufficient to display her wonderful voice and admirable vocalization to good advantage. Mdle. Piccolomini's first *aria* in this act is of a very showy nature, but it is too florid for her limited powers. The next, "T'amo d'amor," is better suited to her. The only remaining music in this act worthy notice is the opening chorus, which is very tuneful and pleasing, unless we may except the *aria* of Miller "Fra' mortali" which though not striking as a melody, is treated with sufficient point and novelty to warrant particularization. We can dismiss the music of the second act with commendation of the tenor air, "Quando le sere," and a duett, "L'alto retaggio," by Walter and Wurm, and with the remark that a vindictive tenor song is substituted for that which appears in the *libretto*, Rodolfo and his followers rushing out and vowing vengeance upon some person or persons unknown,—a sort of stage license.

The only music in the third act that we can specialize is the air for Luisa, "La tomba è un letto," and which abounds in *staccato* business. There is a duett for Luisa and Miller, but it is musically ineffective, and the remainder of the music of this act is subservient to the purposes of acting without assisting histrionism in any way. The instrumentation is throughout meagre in the extreme. The oboe, which appears in the opening chorus to be intended as characteristic, is employed so frequently in the melody of the various airs and choruses that it becomes nothing less than a positive nuisance. In short, the whole opera, musically considered, is poor to a degree. The music of *La Traviata*, though not a lofty specimen of art, is tuneful, and answers its purpose, but it is a grand work compared with *Luisa Miller*. Still the latter, from the scope which it affords for really powerful acting, and from its possessing the few good musical points which we have indicated, may have a little bit of a run, but we have not great hope for it, and we are pleased to hear that some standard operas which have not been represented at this house for a long time are about to be performed. *Lucrezia Borgia* is announced for Thursday next, and we have been informed that Mdle. Titieni will shortly appear in *Norma*.

ROYAL ITALIAN OPERA.—On Saturday Rossini's ever fresh and charming *Barbiere di Siviglia* was given for the first time at the

new house, with the following cast:—*Rosina*, Madame Bosio, *Il Conte Almaviva*, Signor Mario, *Figaro*, Signor Ronconi, *Don Bartolo*, M. Zelger, *Basilio*, Signor Tagliafico. The performance was in every respect admirable, in spite of the defective intonation of *Figaro*, the Count's worn-out voice, and the fact of *Rosina's* part being much too low for her. With any other artists these defects would be sufficient to change our epithet "admirable" into "detestable," but the exquisite vocalization of Bosio, the gentlemanly and clever acting of Mario, and the genial humour of Ronconi, are qualifications that go much towards their creditside. Zelger and Tagliafico were creditable representatives of the parts and Madame Tagliafico and Signor Soldi were efficient in the minor parts of Berta and Fiorello.

Il Barbieri was repeated on Tuesday, and *Lucrezia Borgia* on Thursday.

Mdlle. Zina, whose *début* in the ballet of *La Brésilienne* (composed for Mdlle. Cerito) we had not time to notice last week, is a danseuse entitled to consideration. Her dancing is of a very bold, animated, and graceful character, and her agility is surprising. Altogether she may be looked upon as the best representative of the Terpsichorean art that has appeared of late, and as an excellent substitute for Cerito, though she has not the peculiar breadth and roundness of style of that celebrated artist.

Theatrical.

ADELPHI.—This theatre, which for the space of half a century has been a favourite haunt with metropolitan playgoers, was finally closed on Wednesday week, and is already in course of demolition, preparatory to the erection of a larger and more commodious building.

The last night in the old house was properly devoted to Mr. Webster's benefit, and on this occasion he gathered round him, in addition to his present company, such remnants of the old band as were able publicly to appear. Mr. T. P. Cooke threw his seventy-three years to the winds, and danced his hornpipe and shivered his timbers in *Black Eyed Susan* with youthful vigour. Mr. Buckstone appeared in the same piece. Mr. and Mrs. Keeley played *That blessed Baby*, and Miss Woolgar (Mrs. A. Mellon) played her favourite character of Mephistopheles. After the curtain had fallen on *Black Eyed Susan*, Mr. Webster advanced, and delivered the following address.

Ladies and Gentlemen,—In venturing a last address to you upon these time-honoured and theatrically-hallowed boards, it is with a mixed feeling of pride and sorrow—the remembrance of the unique triumphs that have been achieved here, and of many of the admirable exponents of the dramatic art associated with this establishment. Their name is legion, and the celebrated remains of your favour here who have honoured me by their efforts on this peculiar and anxious occasion. I think you will admit, show that the old heaven may be backed against all England. Here those inimitable artists—Power, Mr. and Mrs. Yates, the elder Mathews, Terry, Wrench, John Reeve, O. Smith, Mrs. Nisbett, Mrs. Honey, Mrs. Fitzwilliam, Mrs. Waylett, and many others known to fame, who (all but one) have now passed from among us, have been wont to excite your sympathies or send you laughing to your beds; and if they live in your memories, the actor's only record, it will be the golden frame to the pictures in life they so exquisitely drew. For the present regular occupants of this popular arena—"On their own merits modest men are dumb. *Plaudite et Valet (Terence)—Hem!*"

The dramas, farces, and burlesques produced here have been characterised by such singular success that not only do provincial managers win confident audiences to their temples of histrionic display by the announcement of an Adelphi drama or screaming farce, but in almost every provincial town of importance there is an Adelphi Theatre—the highest compliment perhaps that can be paid—the popularity of your appreciation. The authors too of this "little pet" have more largely benefitted, I believe, by their successes here than in any other establishment; but they can speak for themselves, and may their shadows never be less. To enlarge upon the coincidental history of this theatre would trespass too much upon your time and patience, but strange things are brought about by the whirligig of time. On this very spot stood the road-side farm of the celebrated actress Nell Gwynne; in whose kindly heart Chelsea Hospital, that refuge for the poor worn-out soldier, had its origin; under my feet is the well of pure spring water that still bears her name, that she loved to drink when halting here on her way to the village of Charing to eat fish and cards with the Merry Monarch; and here, after a lapse of nearly 200 years, a theatre has grown up, ranking high in reputation, and honoured by the frequent presence of

Royalty. How it became a theatre is equally singular. It was consequent upon "True Blue," in the year 1802, through a dye of that name having been invented by a Mr. Scott, or True Blue Scott, as he was familiarly called, which gave such a peculiarly delicious tint to the peculiarly delicious habiliments of the fair sex, that a rapid fortune was the consequence—an established fact when feminine influence is brought to bear on anything material or immaterial. "True Blue" being of an imaginative turn, cast the fortune of his dye on a heap of ruins that stood or rather fell here, and raised out of them a temple of variety, wherein he had enacted a variety of entertainments that could evade the law and the monopoly of the legitimate drama. Here Miss Scott held sway with story, song, and the piano descended through a trap to make room for Frickell acts of legerdemain. Here Charles Dibdin, the bard and life of the wooden walls of Old England gave his attractive illustration of men and manners, until True Blue Scott, finding acting under a mask as profitable as his dye, threw it off for the bare-faced article, and erected a theatre here called the Sans Pareil. Success attended this second move. It then passed into the hands of Messrs. Rodwell and Jones, of Tom and Jerry fame, who realized by that extravaganza almost fabulous sums. After them it became the property of Messrs. Terry and Yates, who kept up its notoriety by many species of attraction, from Mdlle. Dijk and the Bayaderes, up to those undying dramas of "Victorine," "The Wreck Ashore," "The Pilot," and many others too numerous to mention. When Terry ceased to be, the elder Mathews joined Mr. Yates, whose unflagging energy and judgment never ceased to gratify the public. In the course of time this freehold pet of the public ultimately fell into the possession of a person of whom you have probably heard, one Benjamin Webster, who, I trust, by "Green Bushes," "The Willow Copse," "Janet Pride," "The Flowers of the Forest," "The Poor Strollers," &c. &c., has endeavoured to follow in the steps of his predecessors. Having spoken of the past, I will briefly allude to the future, as I do not profess to look into the seeds of time. Ever since I became possessed of this property I have felt the necessity of a better theatre, combining modern comfort with increased powers of effect. A theatre honoured by the marked patronage of her Most Gracious Majesty, and that real patron of the drama the Prince Consort, ought, with the finest site in the metropolis, if not in the world, to be second to none with proper means and appliances, and these I shall strive to employ to general satisfaction. With regard to the English drama itself, it is in your power, ladies and gentlemen, to give it a new life, for it is still strong among us both with regard to authors and actors; and as it exists, no foreign nation has ever equalled it in power, construction, poetry, and purity. I then hope that the British public will not allow us to be "sol'f'd" out of our birthright, though our stages have been lately devoted to four Italian Operas in one night. I have yet faith in the strength of the Saxon language being triumphant in a dramatic sense, as the Saxon mind and body are dominant in art, science, war, and peace. We live to please, and I am confident you will please to let us live. To everyone employed about me, to the press generally, to the kind hearts who have clung to the old craft and its commander on this last night with the Adelphi, both before and behind the curtain, I heartily offer my sincerest thanks. It speaks well for us all, and is particularly flattering to me. Until the end of September next, when I hope to welcome you in a new and approved theatre, I respectfully wish you health and happiness.

ANNOUNCEMENTS FOR THE SEASON.

June 21.—Philharmonic Society's sixth concert.

" 21.—Mr. Benedict's concert, Her Majesty's Theatre.

" Grand ball in aid of the funds of the Cambridge Asylum at Willis's Rooms.

" Mr. Benedict's concert, Her Majesty's Theatre.

" 22.—Musical Union *matinée*, St. James's Hall, 34.

" 23.—Royal Botanic Society's Exhibition, 2.

" Crystal Palace, Concert of the Children of the Tonic Sol-fa Association.

" Royal Academy of Music, by command, St. James's Hall.

" 24.—Herr Kuhe and Madame Bassano's *matinée*, Hanover-square Rooms.

" 25.—Crystal Palace opera concert, 3.

" 26.—Miss Arabella Goddard's *matinée*, Willis's Rooms, 34.

" 27.—Miss Arabella Goddard's *matinée*, Willis's Rooms.

" 28.—Herr Reichardt's *matinée*, Hanover-square Rooms.

" 29.—Musical Union *matinée*, St. James's Hall.

" Bradford Choral Society at St. James's Hall.

" 30.—Vocal Association concert.

" Réunion des Arts' *soirée*, Beethoven Rooms, 8.

July 2.—Great choral festival, Crystal Palace, 3.

" 9.—Crystal Palace opera concert, 3.

" 14.—Réunion des Arts' *soirée*, Beethoven Rooms, 8.

" 21.—Crystal Palace opera concert, 3.

" 24.—Signor Andreoli's *matinée*, Marchioness of Downshire's residence.

" 28.—Réunion des Arts' *soirée*, Beethoven Rooms, 8.

- Aug. 6.—Crystal Palace opera concert, 3.
 " 7.—Crystal Palace, summer poultry-show.
 " 9.—Crystal Palace, summer poultry-show.
 " 10.—Crystal Palace, summer poultry-show.
 " 11.—Crystal Palace, summer poultry-show.
 " 31.—Birmingham Musical Festival.
 Sept. 1.—Birmingham Musical Festival.
 " 2.—Birmingham Musical Festival.
 " 7.—Leeds Musical Festival.
 " 8.—Leeds Musical Festival.
 " 9.—Leeds Musical Festival.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Concert for the Indigent Blind, Hanover-square Rooms.

Gresham Lecture on Music, Gresham College, Basinghall-street, 7.

Luisa Miller at Her Majesty's Theatre, 8.

Fra Diavolo at the Royal Italian Opera, 8.

MONDAY.—The Misses M' Alpine's concert, Hanover-square, 8½.

Herr Deichmann's concert, Willis's Rooms, 3.

New Philharmonic Society concert, St. James's Hall, 8.

Herr Jansa's *matinée*, Hanover-square Rooms, 2½.

Mdme. Anichini's *matinée musicale* and *fête champêtre*, Campden House, Kensington.

Miss Dolby and Mr. Lindsay Sloper's concert, Willis's Rooms, 8½.

TUESDAY.—Musical Union *matinée*, St. James's Hall, 3½.

WEDNESDAY.—Crystal Palace second flower-show.

Reunion des Arts soirée, Beethoven's Rooms, 8.

Concert at St. James's Hall, 8.

Horton Claridge Allison's *matinée musicale* at Willis's Rooms, 2½.

THURSDAY.—Crystal Palace flower-show continued.

Almack's second ball.

Miss Laura Baxter's concert, Hanover-square Rooms, 8.

Mr. Chas. Hallé's *matinée*, Willis's Rooms, 3.

Lucrezia Borgia at Her Majesty's Theatre, 8.

FRIDAY.—Mr. Pratten's *matinée*, at his residence.

L. Ries's concert, Willis's Rooms, evening.

Crystal Palace concert, 3.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

HER MAJESTY'S.—Boxes, 21s. and 31s. 6d., which may be had at the Box-office at the theatre.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the

payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0, £1 11s. 6d.

ROYAL ITALIAN OPERA.—Pit, 10s. 6d.; amphitheatre stalls, 10s. 6d., 7s., and 5s.; Amphitheatre, 2s. 6d.; Second Tier Boxes, £2 12s. 6d. Boxes, Stalls, and Pit tickets to be had at the Box-office of the theatre, under the portico in Bow-street; and at the principal musicsellers' and librarians.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 5s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price at 9 o'clock. Box-office open from 11 to 5. Commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6 commence at half-past. Half-price at half-past 8.

BANDS AND BAND MASTERS.

Sheffield, November 26th, 1856.

TO HIS ROYAL HIGHNESS THE COMMANDER-IN-CHIEF.

"That soldiers' best friend, H. R. H. the Duke of Cambridge, I know has had a scheme at heart something in accordance with the one pointed out in the letter of April 21st."

SIR,—In the early part of 1855, I wrote a series of letters, in the *Naval and Military Gazette*, on "Re-organization of our Military Bands, which produced a reply, signed "J. C. P." The passage above quoted appeared in that letter, and the scheme alluded to is mine.

In the first place, I beg to enclose my business card, which will prove me to be entirely disinterested in what I advocate, for although I write music for my own amusement, I am no more connected with the profession than is your Royal Highness. As an amateur, I have given a good deal of attention both to military music and to the position of our military musicians, which latter is at about as low an ebb as can possibly be, and the reasons why are amply set forth in my letters. Now, I have carefully read over the circular of September 25th relative to military bands, and if I understand it rightly, it is a plan by which eventually to form bugle, trumpet majors, and *cheap band masters*—this last item to *save expense* to the officers of a regiment. Now, it is a disgrace to the country that the officers of a regiment should be taxed for the support of a band. It is as much a requirement in a regiment as a lieutenant-colonel, sergeant-major, or surgeon, and should be found by the government. Look at the splendid military bands in France, Austria, and Russia, all of which are paid by their governments; and why should the exception be here? I don't hesitate to say that it is a very unpopular tax with many officers, and whilst so many abuses have lately gone to the right about, why not let this crying evil share the fate of the rest?

To return to the circular of September 25th. It treats of trumpet majors and band masters; but the *main spring* and *foundation* is left untouched and unnoticed. It is the position and education (musical) of the *bandsman* which *first* demands to be improved. It is from *that* source you must recruit your band serjeants and band masters, if you mean to make the profession popular; for until that be the case, you will never induce good musicians to remain in a band longer than their term of enlistment. My first letter principally explained the system adopted by the bands of the French Imperial Guard as per *Moniteur* September 27th, 1854, and since, extended to the whole French army.

My second, which I now enclose, gives a plan for a kind of college in which to train our military musicians. It *endeavours* to point out the manifold evils of our present system; and as well propounds a remedy which, if followed up, shall speedily place our bands, in *every* point of excellence, on an equality with the best of the continent.

I have further given the best of reasons for my recommendation of rank for the band; and the necessity for which, I think no one will gainsay.

My third letter I also forward. This treats on the supposition of my plan being adopted, how they are to set to work to get the house in order.

Retiring pension for band masters.

Band instructed in the use of the tourniquet, &c.

Cavalry bands exclusively brass.

My model infantry band.

Reasons for all our bands being instrumented the same.

Within the last two months I have been in France, and am enabled to form an idea as to how their system works. In my humble opinion, there is one fault in the construction of their bands, and that is, they have not sufficient B flat clarionets; for their strength of brass, they should have eight more.

We will again return to the circular of September 25th. To think of a country which could spend eighty millions in the late war, and scarcely feel it, and yet is unwilling to found and endow a musical college, unless it can get a paltry subscription of £5 or £8 a year from each regiment! The great Napoleon said truly, "We are a nation of shopkeepers."

In conclusion, I would suggest that if the War Department decline to take the bands into their own hands, they should at least allow £150 a year to each regiment towards the expenses of its band.

I have the honour to remain,

Your Royal Highness' most obedient

and humble servant,

M. DELARA BRIGHT.

"Horse Guards, October 21, 1856.

"Sir,—I am desired by the Duke of Cambridge to acknowledge the receipt of your letter relating to alterations in the present system of military bands, and to say that his Royal Highness has read with satisfaction many of the suggestions you have brought forward.

"I have the honour to be, Sir,

"Your obedient servant,

"CHARLES TYERWHITT, Colonel.

"M. Delara Bright, Esq.,
"Sheffield."

Provincial.

BIRMINGHAM.—One of the best concerts that has been given in this town lately took place at the Music-hall last week, when the band of the "Garde Nationale" made their first appearance before a Birmingham audience, added to which were the Vocal Union, Madame Gassier, the Misses Brougham, and Herr Kloss, forming altogether a very excellent and attractive list of performers. The open air is undoubtedly the place to hear a brass band effectively, for there you can listen to loud and soft parts with equal pleasure; but in a room the loud portions are too overpowering to be agreeable, and it is the quiet parts of the music that are most enjoyable. In this band the instruments are very well balanced, consequently the harmony is exceedingly rich, and in the soft movement is really beautiful. One of their best performances was an operatic selection from *I Puritani*, which was played splendidly. It consisted of one or two of the best known airs in the opera, finishing with the well-known "Sound now the trumpet," which formed a very effective conclusion. All these pieces were played with the precision we have before mentioned, and were much applauded by the audience, who were evidently much pleased. Two or three glees by the Vocal Union formed an agreeable contrast to the instrumental music, among which we may mention "Come, bounteous May," and "By Celia's Arbour," as being worthy especial praise. The latter was particularly fine, and it is doubtful if this beautiful glee ever had a better or a more effective rendering than that which was given last night. Madame Gassier sang very nicely; but she did not seem at first in such good voice as she is generally. This was observable in her singing of "Ah non giunge," it was, however, re-demanded, when she gave it much better, and seemed quite to recover herself when singing the *valse* "Ah che assorti," which she sang with her usual spirit and energy. Herr Kloss was the pianist, and played Thalberg's *Masaniello* fantasia.

Mons. Marie was the conductor of the band, and the quiet manner in which he conducted contrasted strangely with the antics of a well-known conductor who gave a concert here a short time ago.

CHELTEMHAM.—THE DELHI FETES AT THE MONTELLIER GARDENS.—Messrs. Hale's brilliant series of three *fêtes*, in the Montpellier Gardens, was brought to a conclusion on Saturday evening. The attendance daily was very great, and the attractions so many and varied, that even had the original arrangement of a week been adhered to, the influx of visitors would have still continued.

The admirable Marionette Theatre, particularly the nigger vocalists, excited much amusement. The Misses Brougham's singing was much admired, especially in the duetts of "I know a bank," and Longfellow's "Beware," which was sung with great taste and archness.

The excellent band of the Garde Nationale was, of course, the greatest object of attraction during the day; and in the evening the grand scenic representation of the Fall of Delhi, most excellently managed, the whole concluding with an effective and brilliant display of fireworks, rockets, blue lights, Roman and Grecian candles, gold and silver hail, and variously-coloured globes of floating fire, which, waving through the trees, rendered the whole affair novel and striking.

We have heard but one expression of feeling with regard to these *fêtes*—"That they were completely successful, and the cheapest amusement ever given in Cheltenham." We trust that our enterprising townsmen may have found it remunerative enough, to induce them to give other entertainments of a similar character during the summer.—*Cheltenham Chronicle*.

LEICESTER.—Mr. W. T. Briggs (a promising young bass vocalist) having been appointed to a lay clerkship in Worcester Cathedral, his musical associates and friends invited the public to a farewell complimentary concert, which took place in the new Music-hall on Monday evening. The audience was a numerous one, and evidently enjoyed the performance of an excellent programme, which consisted of (for the first part) a sacred selection from the works of Handel and Mendelssohn. The other portion of the concert was of a miscellaneous character. The choruses were admirably sung by Mr. Henry Nicholson's new choir, numbering about 60 voices. Especial mention may be made of "But as for his people" (*Israel in Egypt*), "He watching over Israel" (*Elijah*) and the ever-welcome "Hallelujah" from *The Messiah*. The most noticeable features in the second part were Goss's quartett, "There is beauty on the mountain," the "Miserere" from *Il Trovatore*, and a flute fantasia by Mr. Nicholson, which was determinedly re-demanded. Songs were sung during the evening by Miss Poyzer (of Birmingham), Messrs. Oldershaw, Sansome, and Briggs. The band was small but very efficient, and, guided by Mr. Nicholson's *bâton*, did its work in excellent style.

PENZANCE.—About twelve months since Mr. J. H. Nunn, member of the Royal Academy and professor of music in Penzance, originated a Vocal Union at Camborne—a society similar to one he will endeavour to establish in this town—and which has for its aim the practice of part-music by amateur vocalists. The Camborne Vocal Union has succeeded admirably, and has not only brought about a series of most agreeable *re-unions* but has been the means of forming an efficient church choir. A lover of the art, Mr. Nunn's greatest satisfaction arose from the proficiency of the Union, and this amply compensated him for his labours, but on Friday (the usual day of practice) he was agreeably surprised by a more tangible recognition of his services. On behalf of the Union, H. Butlin, Esq., one of the members, presented him (accompanied by the warmest thanks of his pupils, and the kindest expressions of interest in his future welfare) with a *bâton* very elegantly mounted in silver, and inscribed "Presented to Mr. J. H. Nunn, by the Camborne Vocal Union." The gift was acknowledged by Mr. Nunn, and will be much prized by him.

READING.—The Reading Choral Society gave their first concert, under the direction of Mr. G. F. Hick, on Tuesday evening, to a numerous and attentive audience. The programme on this occasion was almost entirely made up of madrigals, glees, and part-songs. The success attending the whole performance redounds greatly to the ability and judgment of Mr. Hick (who quitted the English land of song for this southern town but two months ago), and augurs well for the prosperity of the Reading Choral Society under his management.

CORRESPONDENCE.

THE GREAT BELL OF WESTMINSTER.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—In a long and elaborate article lately published in the *Times*, and since copied in various other papers, respecting the great bell for Westminster, it was stated that one fault of the old one was, that in consequence of the unexpected thickness of metal in one part, the note was altered from "E to E natural."

Pray can you explain what it means?

Yours truly,

IGNORAMUS.

E natural to flat or sharp or *vice versa* I could understand, but at present the sentence appears to me very much like nonsense.

[The resemblance to nonsense is equally apparent to us, good "Ignoramus." From the employment of the word "natural" we should imagine that it was a change from E flat. In the present uncertain state of "concert pitch," it cannot be a matter of much consequence. What would be E in Exeter Hall would probably be found to be E flat at Hanover-square.—Ed.]

PEDAL ORGANS. COMBINATION MOVEMENTS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—As at the present time much attention is being directed to improving the construction of organs, I should be glad to offer a suggestion through the medium of your columns.

In instruments containing a proper "pedal organ," say three or more stops, I am not aware that there is any provision for suddenly reducing the pedal stops in proportion to a change on the manuals from great to

swell or choir. I will take a well-known illustration, viz., Mozart's twelfth "Gloria." This should, of course, be played on the full great organ and full pedal organ. After the descending unison passage, D B G D D, a sudden change is required to the swell and choir manuals, with a soft pedal note on F sharp in one bar and G in the next, &c. If the organ contain only one pedal stop, this is easily accomplished by shutting in the "great to pedal" coupler; but if there are three or four stops, the pedal notes will (although uncoupled) remain with the full power of the pedal organ. It is very difficult to shut in several of the stops in addition to the pedal coupler in so short a time—still more difficult to reinstate them in making a sudden change back to the normal position of the stops.

In order to remedy this deficiency, I would suggest that a stop-handle, which when shut in would cut off the wind from (or shut in) the loud pedal stops, and when pulled out would admit the wind to them (or pull them out), should be placed in the immediate vicinity of the great to pedal coupler, so that it could be shifted by the same movement of the hand; and this might be rendered still more useful by having a means of connecting it at pleasure with the coupler, so that the same movement would simultaneously uncouple the great from the pedal and reduce the pedal organ in proportion to the power of the other manuals.

I am aware that Mr. Willis has lately contrived his combination knobs so as to act on the great and pedal organs simultaneously, but this, although a most important advantage, does not meet the requirements of the present case.

I do not claim originality for the above suggestion, as I think a similar one will be found in Mr. Hopkins's admirable treatise on the organ.

I am, Sir,

Your obedient servant,

T. L. FORBES.

Hampstead, 10th June, 1858.

Exhibitions, &c.

(Continued.)

NOW OPEN, the SECOND ANNUAL EXHIBITION of Messrs. DICKINSON'S GALLERIES of CONTEMPORARY PORTRAITS, containing many striking and remarkable novelties.—Admission 1s.—114, New Bond-street.

The New Society of Painters in Water Colours.—The TWENTY-FOURTH ANNUAL EXHIBITION of this SOCIETY is now OPEN at their Gallery, 53, Pall-mall, near St. James's Palace, daily, from 9 till dusk. Admission, One Shilling; season tickets, Five Shillings.

JAMES FAHEY, Sec.

Society of Painters in Water Colours.—The FIFTY-FOURTH ANNUAL EXHIBITION is now OPEN at their Gallery, 5, Pall-mall east, close to Trafalgar-square, from 9 till dusk. Admission, One Shilling; catalogue, Sixpence.

JOSEPH J. JENKINS, Sec.

FEMALE ARTISTS' SOCIETY, Egyptian Hall, Piccadilly.—The EXHIBITION of WORKS by LADY ARTISTS is now OPEN. Admission, One Shilling; catalogues, Sixpence.

FRENCH EXHIBITION.

The FIFTH ANNUAL EXHIBITION of PICTURES by Modern Artists of the French School is now OPEN to the public, at the French Gallery, 129, Pall-mall, opposite the Opera Colonnade. Admission, One Shilling; catalogues, Sixpence each. Open from 9 to 6 daily.

ROSA BONHEUR'S NEW PICTURES, Landais Peasants Going to Market, and Morning in the Highlands, together with her Portrait, by Ed. Dubouffe, are now on VIEW at the German Gallery, 168, New Bond-street. Admission One Shilling. Open from 9 till 6.

THE BATTLE OF BALACLAVA.—MR. SANT'S great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

ROYAL BOTANIC SOCIETY,

REGENT'S-PARK.

AMERICAN PLANTS.—The next EXHIBITION of PLANTS, FLOWERS, and FRUIT will take place on Wednesday, June 23rd. Tickets to be obtained at the Gardens only by orders from Fellows or Members of the Society, price 5s., or, on the day of exhibition, 7s. 6d. each. The gates open at Two o'clock.

THE ROYAL POLYTECHNIC.

The earnest and gratifying applause with which the whole of the interesting and mirth-inspiring Whitsun Novelties have been received here by many Thousand Visitors, is a convincing proof that the public accords a very enviable and distinguished position to this Institution. The following attractive Amusements have been provided:—

1. Every Evening at Eight and on Thursday and Saturday Mornings at a Quarter to Three, the laughter-provoking Entertainment of refined NEGRO MUSIC and CHARACTER by the CELEBRATED COLOURED OPERA TROUPE (eight in number) in their Court Dress of King George the Second.

2. A CONTINENTAL TRIP through Germany, Switzerland, Italy, &c., illustrated by a magnificent DIORAMA, painted by Charles Marshall, Esq., in which J. D. Malcolm, Esq., officiates as Guide.

3. Popular Lectures on Chemistry, with Brilliant Experiments by J. H. Pepper, Esq., F.C.S. A. Inst., C.E., &c.

4. The Magnificent Dissolving Illustrations of the REBELLION IN INDIA.

5. Marvellous Revelations of Insect Life in the Oxy-hydrogen Microscope.—Lecture by J. L. King, Esq.

6. Upwards of Twenty-three Charming Dissolving Views of CHINA and the CHINESE.

7. Lecture on ALCHEMY and the ALCHEMISTS, by Thomas Griffiths, Esq., the Author of the "Chemistry of the Four Seasons," &c.

8. Entire new series of Dissolving Views, illustrative of the GRAND PHENOMENA of NATURE, with wonderful Optical Effects.

9. Exhibition of Facy's New and Splendid Mechanical Orrery, always in motion.

10. The Eighty Popular Cosmographic and Enchanting Stereoscopic Views.

11. The really Artistic Waxwork of M. Montanari.

12. The unique Exhibition of Submarine Blasting, and Operations of the Diver.

13. Repeated descents of the Diving Bell, and, as if these did not constitute the best shilling's-worth in London, there are upwards of 3,000 Models and Works of Art, and also the Economic Museum, deposited by T. Twining, Esq., Jun.

In order to allow sufficient time to inspect the whole, the Institution is open from 12 to 5, and from 7 to 10.

Admission (as before) to the whole, One Shilling; Children under Ten, and Schools, Half-price.

Theatrical Announcements.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING, and on Monday and Tuesday in next week, the comedy of AN UNEQUAL MATCH, in which Miss Amy Sedgwick will appear in her original character of Hester. The comedy to commence at a quarter to 8 o'clock, and to be preceded by THE SWISS COTTAGE. To conclude with (last times) PLUTO AND PROSPERINE.

On Wednesday next June 16, for the Benefit of Miss Reynolds, London Assurance; a new farce, to be called A Striking Widow; and Pluto and Prosperine. Notice.—Last month of the season of five years at this theatre, and which will terminate on Saturday, July 10, with Mr. Buckstone's Benefit.

ROYAL PRINCESS'S THEATRE.—

Mr. and Mrs. CHAS. KEAN respectfully inform the public that their ANNUAL BENEFIT will take place THIS EVENING (June 12), upon which occasion Shakespeare's play of THE MERCHANT OF VENICE will be produced with the same accuracy of detail and historical correctness that have marked the previous revivals at this theatre.

Monday, Tuesday, Wednesday, and Thursday, Music Hath Charms; and The Merchant of Venice.

ROYAL SURREY THEATRE.

Unprecedented Novelty and Attraction.—In consequence of the rebuilding of the Adelphi Theatre, the entire ADELPHI COMPANY (sole Manager, Mr. Benjamin Webster, Directress, Madame Celeste) will give a series of TWELVE PERFORMANCES at the Surrey Theatre, commencing Monday, June 7. Mr. Benjamin Webster, Mr. Wright, Mr. Paul Bedford, Mr. C. Selby, Mr. Billington, Mr. Garden, Mr. C. J. Smith, Mr. J. Bland, Mr. Marsland, Mr. Sanders, Mr. Romer, &c.; Madame Celeste, Miss M. Wilton, Miss M. Keeley, Miss Arden, Mrs. Billington, Mrs. Chatterley, Miss Kate Kelly, Miss Laidlaw, &c. THIS EVENING, THE GREEN BUSHES; by Madame Celeste, Miss Mary Keeley, Miss Arden; Messrs. Paul Bedford, Charles Selby, Billington, Garden. And OUR FRENCH LADY'S-MALD, by Mr. B. Webster and Madame Celeste. Janet Pride on Monday next.

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